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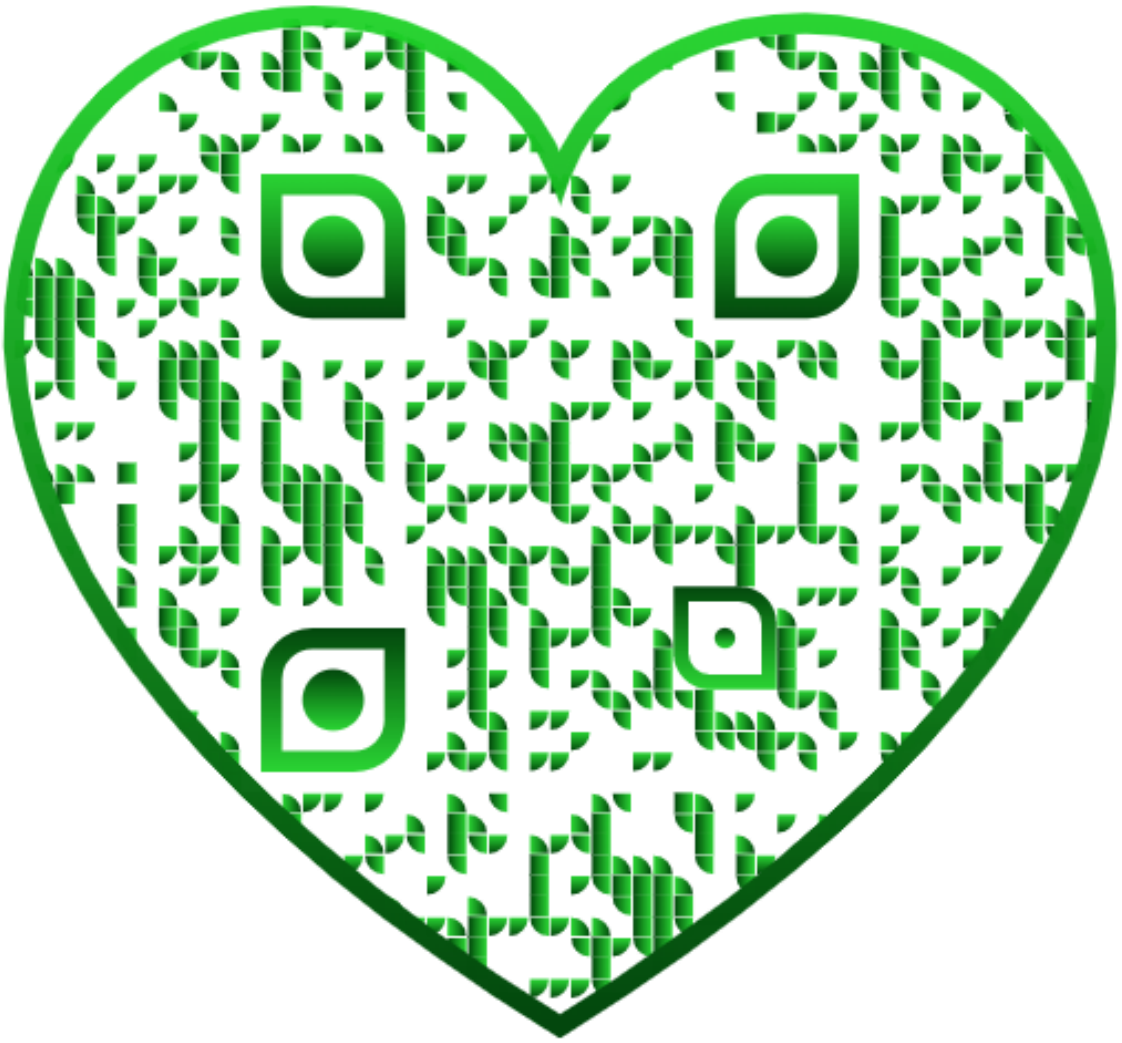

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The Kinks, 1966
Photo: Courtesy of The Mark Hayward Archives

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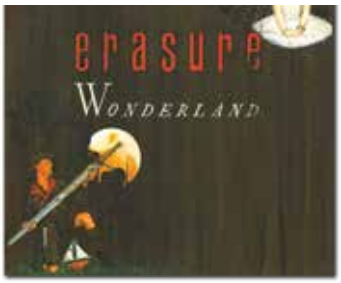

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Music Hall pa2.2 usb phono amp

Happy New Year!

HOPE YOU'RE ALL ENJOYING 2017 so far. We had a season's worth of rain this January. Rainy days working at home...I find it easy to put the Jimi Hendrix on and dream away...

Which is why this note is so brief...

The Swiss Army Knife

MUSIC HALL CALLS ITS $399 PA2.2 usb phono amp a Swiss Army Knife because it does everything. I call it a great sounding phono stage. Forget about the fact that you can use it as a preamp and an analog-to-digital converter and a headphone amp and it's incredibly low price. It sounds great at any price and really stands out as a phono stage. I used it on a number of tone arms on a number of tables on a number of cartridges both MM and MC and everything I threw at it sounded great. Especially the Ortofon Mono Quintet (the frickin' pa2.2 even has a mono switch) Scary good sound and not just for the money. As a mono phono stage the sound was as fun as phono stages costing lots more. This is a great time to be getting into two-channel audio and the Music Hall pa2.2 usb phono amp should be considered especially if you need a mm/mc phono inputs.

CONTINUED ON PAGE 8

Mazzolini Vi Clamp
Vinyl Record Clamp

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CONTINUED FROM PAGE 6

Mazzolini Vi Clamp Vinyl Record Clamp

BIG AND SOLID, THE VI CLAMP from Mazzolini Record Clamp weighs in at .52 pounds and is 3.5 inches in diameter. Made from Aircraft Aluminum it fits standard .282" center spindles. I found it a bit to heavy for the old spring isolated AR THE TURNTABLE but just right for the vintage direct drive Luxman PD 441.

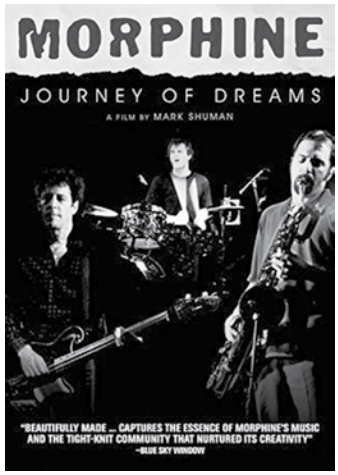
Having the record slightly clamped to the mat seems to reduce vibration enough to hear quite an audible improvement.

Having the record slightly clamped to the mat seems to reduce vibration enough to hear quite an audible improvement. And the Vi Clamp is built. It just feels like a quality piece of equipment in your hand. Yeah I bought it.

Morphine Journey of Dreams a Film by Mark Shuman

I WAS LUCKY ENOUGH TO SEE Morphine at the Whiskey (or was it the Troubadour?) back in the day and was blown away

CONTINUED ON PAGE 10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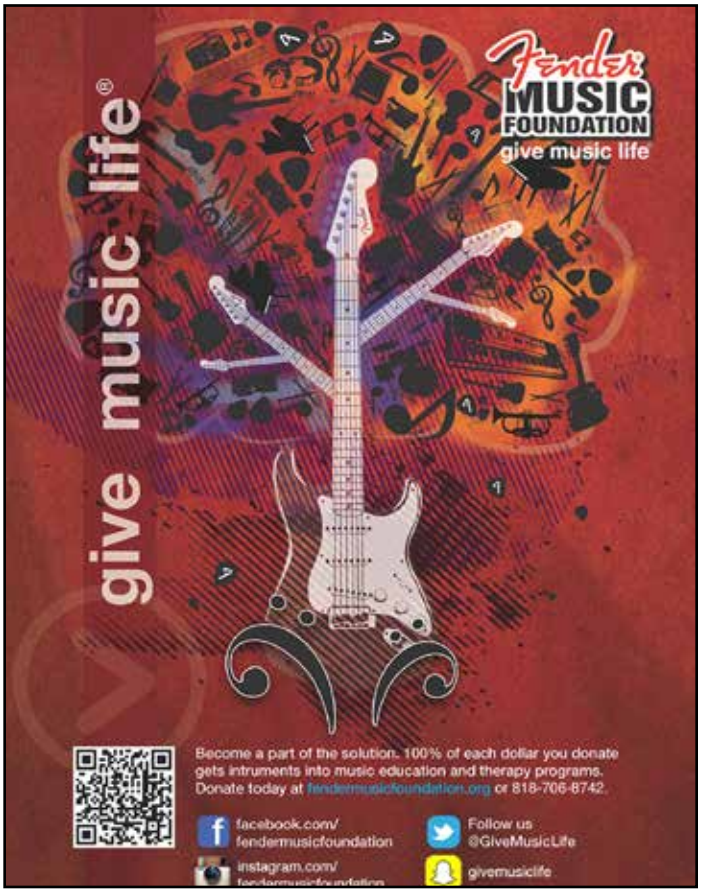
GRAYSON LANG

Mark Sandman from Morphine, playing at Mississippi Nights in St. Louis, MO, April, 1997

CONTINUED FROM PAGE 8

by what I heard. If you are hip to Morphine you need to see this documentary. If you are not hip to Morphine you need to see this documentary. I personally cannot get enough of Morphine and it's founder Mark Sandman. Out on DVD from MVDvisual Producer and Director Mark Shuman made me fall a little bit more in love with this amazing band. Another must see doc from MVD.

Jim Kaplan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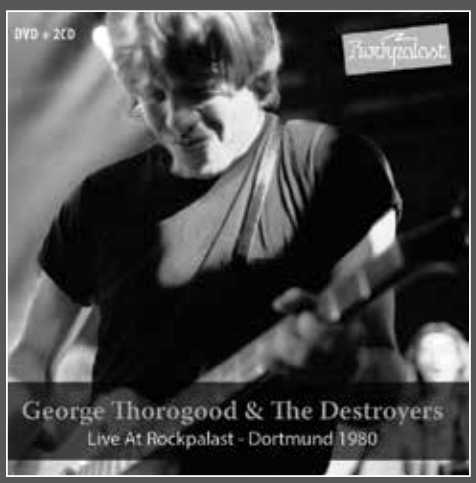


George Thorogood & The Destroyers

Live at Rockpalast - Dortmund 1980

The „Satan of Slide", as the international press named **GEORGE THOROGOOD** because of his great talent in the use of the bottle neck, is mixing urban blues, rock'n'roll and rhythm & blues. The band interrupted their US tour to fly over to Germany for this gig. They were in perfect shape and raised the roof. The DVD digi contains many photos and professional liner-notes and is a sought-after part of our popular Rockpalast series.
Available as DVD+2CD Digipack.

Tracklist:

1. House Of Blue Lights • 2. Kids From Philly • 3. I'm Wanted • 4. Cocaine Blues
5. House Rent Blues/One Scotch, One Bourbon, One Beer • 6. It Wasn`t Me
7. Madison Blues • 8. Goodbye Baby (Can't Say Goodbye) • 9. New Hawaiian Boogie
10. Can't Stop Lovin' • 11. Who Do You Love • 12. Bottom Of The Sea • 13. Night Time •
14. No Particular Place To Go • 15. Reelin' And Rockin'

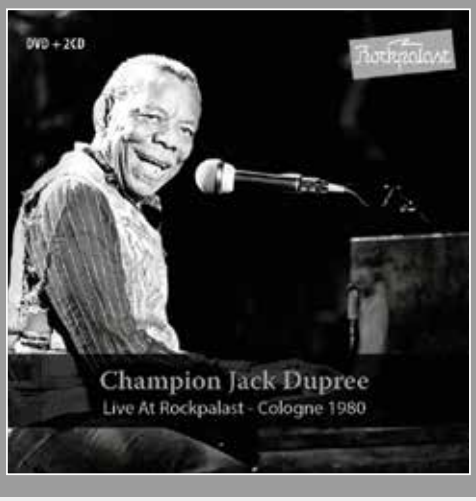
Pat Travers

Live at Rockpalast - Cologne 1976

His intoxicating, rough and dynamic Rockpalast performance on November 4, 1976 marked the big European breakthrough for young Canadian multi-instrumentalist **PAT TRAVERS** who had just landed a major deal with Polydor in London. At that time, his band consisted of Peter "Mars" Cowling on bass and Nicko McBrain who is meanwhile drumming for Iron Maiden.
Available as DVD+CD Digipack.

Tracklist:

1. As My Life Flies • 2. Stop And Smile • 3. Hooked On Music • 4. Feelin' Right
5. Need Love • 6. You Don't Love Me • 7. Statesboro Blues • 8. Medley 1 & 2
9. Boom Boom • 10. Rock And Roll Susie • 11. Makes No Difference



Champion Jack Dupree

Live at Rockpalast - Cologne 1980

In 1959, Champion Jack Dupree settled in Europe where he toured and recorded constantly. This Rockpalast concert was a mixture of barrelhouse blues and boogie, stories and jokes changing with very emotional, often autobiographical slow blues tunes. This DVD is fun to watch, offers musical pleasures and makes you realize that there are hardly any unique characters left in the blues. Available as DVD+2CD Digipack.

Tracklist:

1. Intro • 2. I Don't Know • 3. One Scotch, One Bourbon, One Beer • 4. Schooldays •
5. Ain't That A Shame / Swanee River Hop / On Blueberry Hill • 6. Drinkin' Wine
Spo-Dee-O-Dee • 7. Marriage (Talk) • 8. Bring Me Flowers (While I'm Living) •
9. Jack's Pinetop Boogie • 10. You Can Make It If You Try • 11. Baby, Don't Go •
12. Bad Luck • 13. Rockin' The Boogie • 14. Salt Pork, West Virginia • 15. Down By The
Riverside • 16. The Saints • 17. Mean Old Frisco • 18. It's Now Or Never

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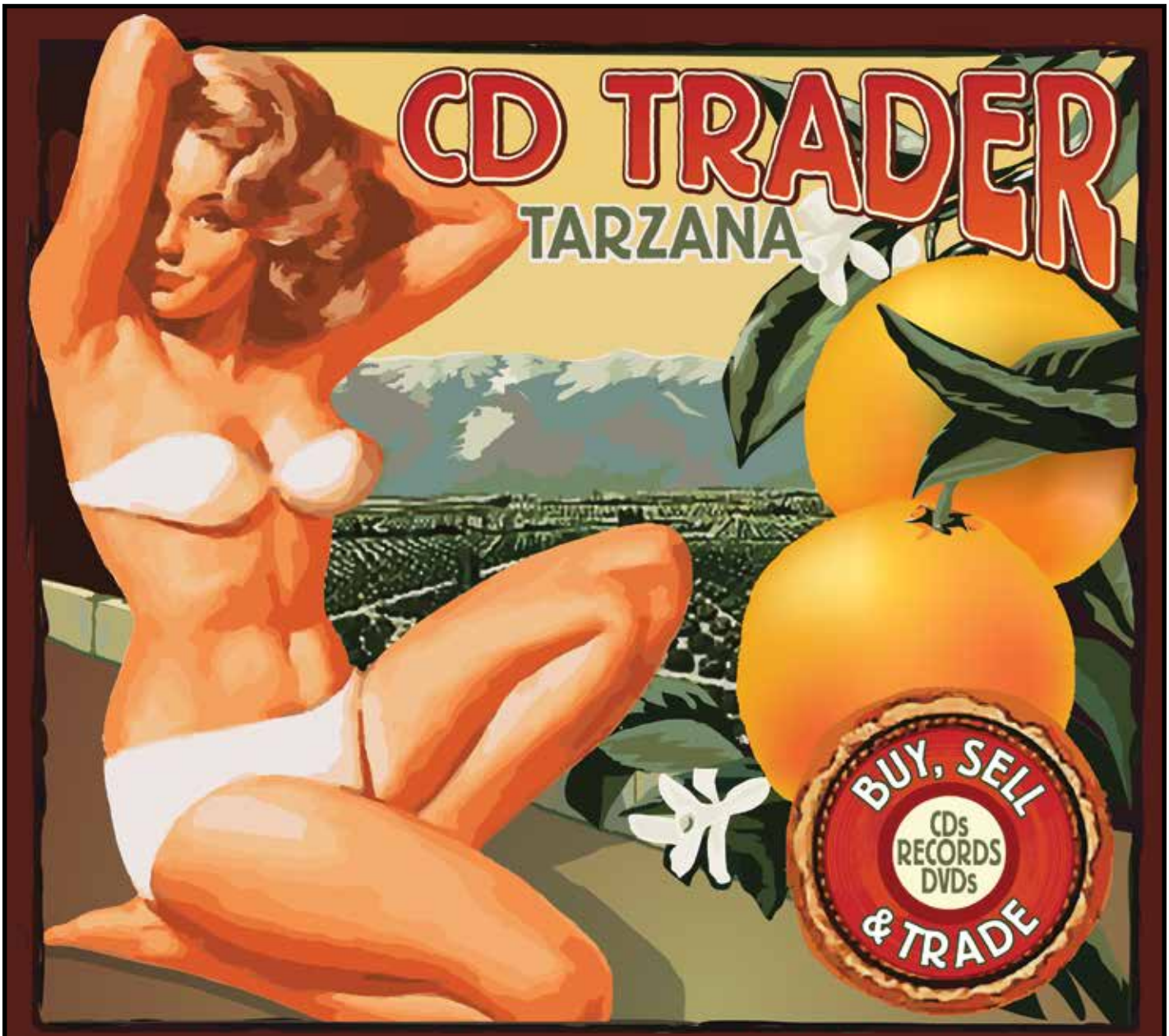

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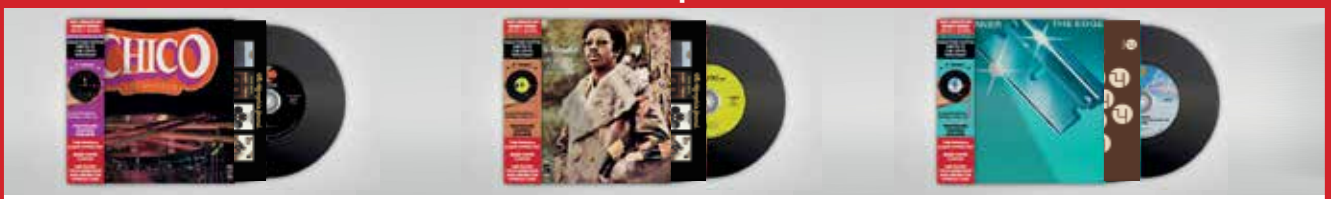

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THE KINKS IN MONO

A just released vinyl box set contains the core Pye/Reprise catalog in glorious mono mastered from the original analog tapes

BY HARVEY KUBERNIK

THE KINKS-THE MONO COLLECTION, THE first 10 albums on vinyl by the Kinks in glorious mono is now out, via BMG, including the previously out of print in the U.S. mono mix of *Live at Kelvin Hall.*

The stellar product also includes the bonus double LP compilation *The Kinks* (aka 'The Black Album') along with a lavish hardcover 48-page book including never-before-seen photos and new interviews with Ray Davies, Dave Davies and Mick Avory.

With the recent renewed interest in analog recordings in the vinyl format, these essential Kinks albums have been collected together, as their original vintage 1960s equivalents continue to command major sums on the collectors' market. From the real-time invention of the punk and heavy metal riff on "You Really Got Me," "All Day And All of The Night" and "I Need You," the melodic mellotron swirls throughout "Autumn Almanac" and "Days" to the bold brass characterizing "Victoria" and "Shangri-La," the full spectrum of *The Kinks In Mono* is here to be appreciated and enjoyed anew.

Throughout the 1970s and beyond these classic recordings were mainly available in stereo — sometimes re-channeled stereo which blunted their dynamism. This state of affairs overlooked a key thing — the albums were originally conceived with mono in mind.

Unlike America, until the late 1960s, stereo was considered something of a novelty in Britain. For the leading players in the British beat boom, all efforts were directed at perfecting recordings made to be heard on radiograms, Dansettes and tinny transistor speakers. "I wanted the tracks to sound how we would play them live," Ray says of the Kinks' early recordings. "I wrote lots of songs for a particular sound and production."

GARY PIG GOLD

"WHILE FOLKS FOREVER SING PRAISES — AS, OF COURSE, they well should — over such stellar audio hat-tricks as *Rubber Soul* / *Revolver* / *Pepper, Bringing It All Back Home* / *Highway 61* / *Blonde On Blonde* and *Beggars* / *Let It Bleed* / *Sticky Fingers,* I for one would just have to place the Kinks' *Village Green*, *Arthur* and certainly *Lola Versus Powerman* et al albums right on up there too," claims veteran Kultist Gary Pig Gold. "They also certainly, along with their immediate predecessors *Face to Face* and *Something Else* prove Sir Raymond Douglas Davies to be, for starters, every single bit the perfectly, powerfully-popping ultra-prolific tunesmith

CONTINUED ON PAGE 16

The Kinks, December 1966

KINKS PHOTOS COURTESY OF THE MARK HAYWARD ARCHIVE

CONTINUED FROM PAGE 14

as Townshend, Wilson, or even Lennon.

"Let's remember though, while we're at it, the proto-metallic six-strung stylings of brother Dave who still, for some utterly unfathomable reason, isn't muttered under the same accolades as Page, Beck, Clapton or even all non-ex-Yardbirds cranking up to 11 out there: the younger Davies was, and remains an enormous element within the venerable Kink Wall of Racket ... which can still be heard every time a band unforgivingly overloads your favorite mobile device.

"And how better to experience all this nicest of noise anew than on the gloriously single-channel, made-to-melt-the-nearest-AM-radio-speaker Mono collection, which now can take its proud place alongside those similar big Beatles, Stones and Dylan no-stereo-allowed boxes. From 'Beautiful Delilah' and 'So Mystifying' clear on through *'Arthur'* himself — not to mention all those delightful A's and B's on the *Black Album* bonus set — this IS The Kinks as God, or some even bigger music buff up there, intended. P.S.: and by the way, I'll easily pit *Live At Kelvin Hall* right against *Got LIVE If You Want It,* any old time you choose it."

"If I'm not mistaken, I believe Ray Davies on either *Shindig!* or one of the other American TV shows, was the first time I saw an effeminate man," offers writer and Tam Tam Books publisher, Tosh Berman. "The odd thing,

Peter Quaife

as a child, I was surrounded by various members of the gay community - yet, I never ever give it a thought till I saw Ray Davies performing 'All Day and All of the Night.' The limp wrist and the expression on his face were intriguing to me, and I think it was the first time that I became conscious of gayness as well as camp.

"Many years later, and as an adult I finally saw the Elvis performance on early 1950s TV, and he too had a certain amount of feyness or provocative sexuality. It wasn't exactly a man's sexuality, but something that went beyond gender or having a preference for a specific gender. Ray Davies carried that through with his early and mid-period performances with the Kinks," Berman stresses.

"From an early age, I purchased Kinks singles as well as their Reprise albums, which were their American label at the time. Oddly enough and many years later, it strikes me ironically that the label was owned by Frank Sinatra. Was he aware of these dangerous artists, and what they are doing to a child and a teenager's brain? I'm pretty sure that the albums I purchased, say from 1965 to maybe 1967 were in mono — due that our family just had a mono record hi-fi set. We had one huge speaker, and that is what we used for aural pleasure.

"As I became a teenager, I gathered the importance of Ray's songwriting talents. I instantly knew that here was an artist or pop star of great importance. Yet, totally ignored by the masses from some odd reason. Was it his limp wrist and the addition of his songs becoming more British

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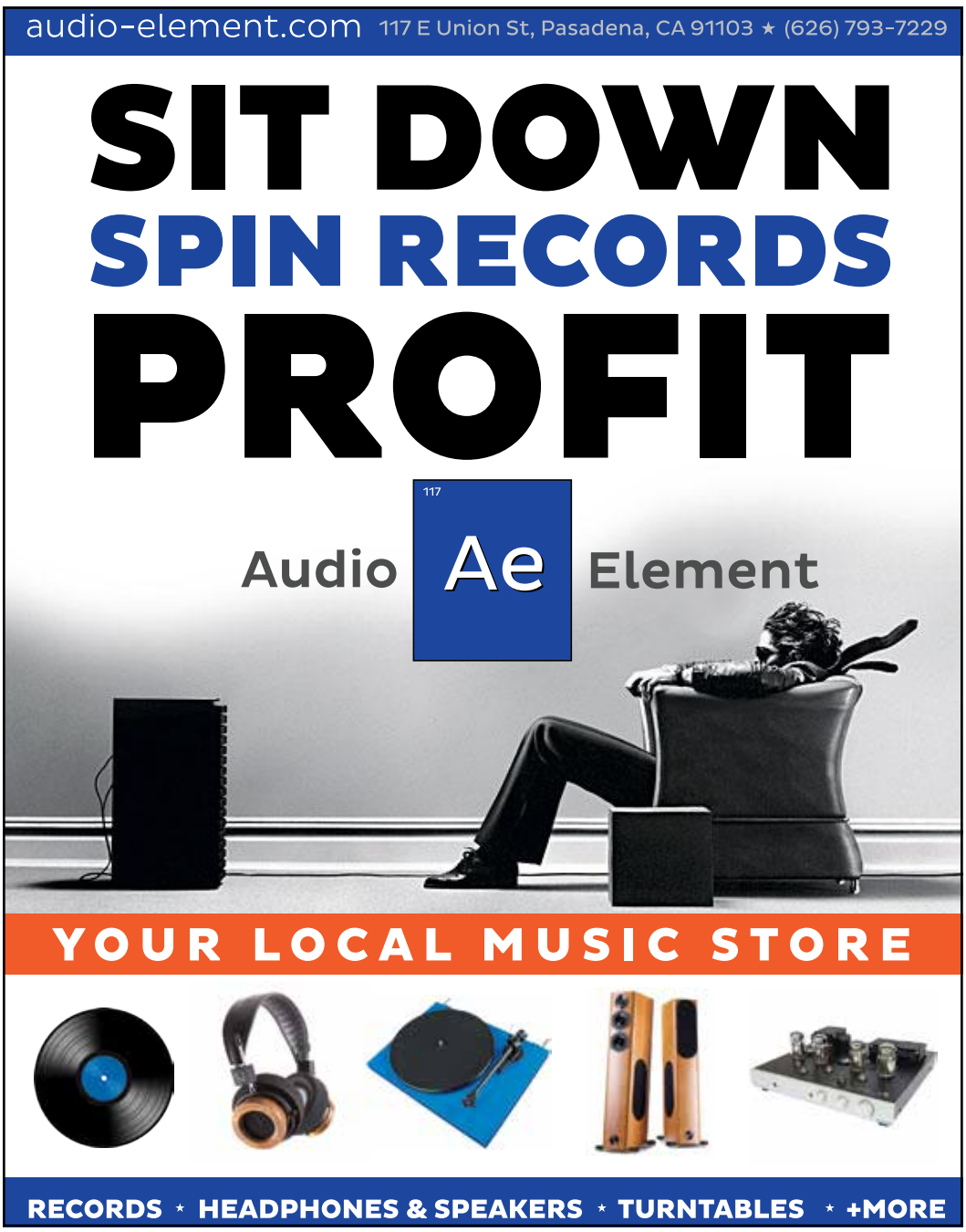
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obsessed?

"I fell out of the Kinks orbit sometime during the recordings of *Face to Face* album," confesses Tosh. "I think it was a year later (which for a teenager in the 1960s is a lifetime) that I came upon their album *Village Green Preservation Society*. I bought it because the cover was intriguing to me, but I wasn't expecting too much out of it. Yet, it was a sense of brand loyalty that probably made me pull the cash out of my pocket that day. When I got home and played this album, on a proper two speaker set-up (known as a stereo) I was transported into another world.

"I think I was 14 or 15 at this point, and I never heard anything so emotionally moving as that album. The slightly psychedelic overtures on the album, as well as the lyrics being totally focused on the issues of the English consciousness was something that really floored me at the time.

"To this day, it is one of my all-time favorite pop albums," Berman acknowledges. "I never tire of the melodies as well as the tragic narratives in the songs. 'Do you Remember Walter?' struck me as something very profound and totally moving. 'People Take Pictures of Each Other' was another track that was so truthful to me. As I got older, it seems that the album is totally about observation and not actually living in life. It is sort of like Proust eating that cookie, which caused one's memory to come back in full force - but you're living in a life of memory. In fiction writing that is not a rarity, but in a pop album context, it was truly unique and of course brilliant under the genius of Ray Davies.

Mick Avory

"About ten years ago, I started getting back into the groove of buying vintage vinyl. I think for the purpose that I totally miss the beauty of having a huge object in my hands, and placing the object (LP) within the bigger object, and playing it on a machine where you have to clean off the dust - it became a chore, but from that job I get a beautiful sound filling the room or the pair of headphones.

"Over time, I purchased the Reprise mono editions of the Kinks albums because it seemed to me that their production/sound was meant to come from one direction. The early albums on mono are very powerful. You don't need an expensive set-up to appreciate the magic that comes out of their vinyl groove. The Kinks are something that is totally magical, yet, like a good Harold Pinter play, also very absurd. Ray and company opened up a world for me, and I entered, and I eventually closed the door behind me."

DR. JAMES CUSHING

A few years ago, in Central Coast California, while visiting English and Literature Prof. Dr. James Cushing at Cal Poly San Luis Obispo, just before his radio shift on KEBF-FM in Morro Bay, I was taken by a comment the Poet Laureate of SLO said when he touted the Kinks' *Face to Face*

CONTINUED ON PAGE 20

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LP issued in late 1966: "Was any band ever less 1967-oriented than the Kinks? The schoolboy envy of 'David Watts' and the family jealousies in 'Two Sisters' or 'Situation Vacant' belongs more to the James Joyce of *Dubliners* than to any utopian revolutionary acid vision. Yet the range of music these songs represent equals *Sgt. Pepper*'s.

"I was struck by how much *Village Green Preservation Society* feels like the original cast album to a West End musical," explains Cushing, "or the soundtrack to a kitchen-sink-realist black and white movie about life in a London suburb. "The lyrics in each case describe a character, a situation, a dramatic scene every bit as well as 'Eleanor Rigby' does, only the sense that each song fits into something bigger, like a larger narrative, is tangible. The Kinks would do this 'something bigger' manifestly in *Arthur* and *Percy*, but it's all here," Cushing marvels.

"One conclusion I draw from this is that, despite 'You Really Got Me' and 'All Day and All of the Night,' Davies isn't essentially a Rock guy at all, but a Theatre guy who formed the Kinks in order to use rock as a tool to get his vision over to as large an audience as possible. The Kinks are a personally resonant subject for me, not something I take lightly.

"They were the third British band I got into in 1964 after the Beatles and the Stones, and I can see the 11-year-old me listening to the first LP (U.S. Reprise edition, mono), dancing alone around my room in Westport, trying to figure out the secret meanings of 'Long Tall Shorty' and 'Got Love If You Want It.' Formative experiences! Before the Cushings moved to L.A. in 1967, I had acquired the U.S. editions of *Kinda Kinks*, *Kinkdom*, and *Greatest Hits*, the last-named a present I received at a farewell-to-Cushing Xmas party some of my school friends threw for me. I played them over and over again, fifty autumns ago.

"I'll just say that The Kinks were great and still are, that they sound good in mono or stereo on vinyl or CD, and that Ray Davies belongs in the same British genius songwriter category as Lennon-McCartney, Bowie, Strummer, Drake, Costello and whoever wrote 'Downtown' for Pet Clark.

The Kinks, April 1967

"Did any band ever have worse luck," laments James. "Being banned from touring the U.S.A. for three years! The release date of *Village Green Preservation Society* pushed back until November 22, 1968, the same day as the Beatles' *White Album*! *Arthur*, the BBC TV special that never was!

"I saw them in concert once, in San Francisco, at Winterland in 1973. They were so disgracefully drunk they could barely manage to get through a single song. I walked out. So what? I saw the Kinks!

"Ray Davies made up for it years later in Los Angeles, at the Wiltern Theater, where he was delightful. Ray opened with the 1966 B-side 'I'm Not Like Everybody Else,' which is the international anthem for intuitive kids.

"Listening to *Arthur* on CD this morning, I was struck by how orderly Davies' mind is, how nicely he matches lyric with music — reflective, anthemic, aggressive. I was also struck by the depth of his satiric impulse, which is unmatched in British songwriting of the period and has its U.S. counterpart in Zappa, whose sense of humor is radically different.

"Finally, the CD includes contemporary non-LP singles and B-sides, which effortlessly take on independent existences outside the narrative concept of the *Arthur* album. Davies understood that an album is an album and a single is a single," Cushing concludes.

MICHAEL FREMER

"SIR RAY'S NOW GOT HIS KNIGHThood and while chart success came quickly for The Kinks in the fall of 1964 both at home and in America with "You Really Got Me," the band's immediate reward the day after their #1 chart conquest was a near fatal car accident driving to a gig in Manchester. They were saved by a sturdily built, fast accelerating Jaguar," volunteers Michael Fremer, editor, www.analog-planet.com.

"They were also signed in America to Frank Sinatra's Reprise records, which in 1964 knew very little about selling rock to teens—though with the help of Kinks fanatic John Mendelssohn the label tried its best.

"The group abruptly shifted from hard rocking to gentle nostalgia with T*he Village Green Preservation Society* ... one of the group's greatest albums, but one the public didn't get. Mainstream success finally came again with 'Lola' but not before Coca-Cola sued for trademark infringement.

"Ray's drift into music hall style rock opera lost many original fans but brought the group arena rock success," Fremer suggests, who is also a senior contributing editor to *Stereophile*.

"So yes The Kinks should have been 'bigger' but with the just released vinyl box set containing the core Pye/Reprise gritty yet unerringly melodic catalog in glorious mono mastered from the original analog tapes, it's time for oldsters to get back, get back, get back in the line, and for youngsters to start appreciating the peak output of one of the greatest '60s era bands. God Save The Kinks!"

PHOTOGRAPHER HEATHER HARRIS ON THE KINKS:

"In one week of meeting fellow UCLA-ite gone Music Biz insider John Mendelssohn at his 1970 History of Rock extension class I had been introduced to the best

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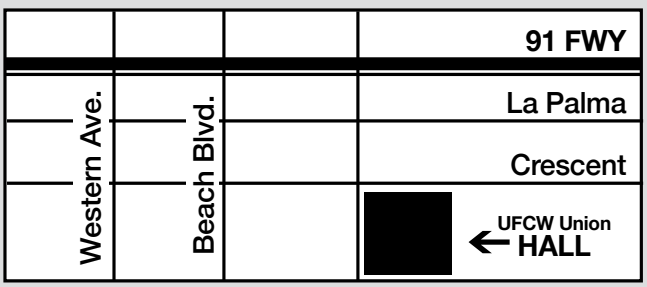

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of the Who, the Kinks and the Stooges. Heady stuff for the teenaged me! I gratefully give credit, as my life later intertwined for its infinite betterment professionally with Iggy and Stooges, plus personally with The Dreaded Mr. Twister, then a wild singer often mentioned in the same terrified breath as Iggy Pop and who fronted Mendelssohn's band Christopher Milk. He was the one who always got the most press, he was just that good.

"Who/Kinks/Stooges were hardly at the forefront of early 1970s' critical acclaim in the U.S. at the time. It took a contrarian like Mendelssohn to appreciate what these three stylistic outliers had concocted outside of the mainstream music markets, despite earlier pop chart hits by the first two.

"For a while, it was a 2-way street. His pithy music journalism had earned jobs escorting The Who, junkets to document the Stooges, and a rightful position as Warner Brothers liaison for the Kinks, since, in his always entertaining self-mythology, it had been written in Rolling Stone (when it was important) that upon hearing the initial five guitar power chords of 'You Really Got Me' on his car radio for the first time in 1964, he nearly drove off the road in excitement. Kinks music was just that powerful. He later became Kinks Kronicler #1 for assorted album releases or media dispatches and continued to spell anything he could with a "K" therein.

"My own reaction was to bellow along with 'Vic-TO-O-O-OR-i-aaaah!!!!' from the Kinks' then brand new, wonderful *Arthur* album along with my college chums, none of us, it should be noted, being capable pitching any notes actually on key vocally. It was just that joyous.

"Jump cut to a month later. Ray Davies and I were thrown out of a bar together in Hollywood, California, 1970. He didn't have his passport for identification, and I was still under-aged. Mendelssohn stayed inside drinking with Dave Davies. He was just that cozy with 'em all.

The Kinks perform on British pop music show, *Ready Steady Go*, October 30, 1964

"Jump cut to 2010. Ray Davies, live at the Canyon Club, Agoura Hills, Calif. Mr. Twister and I perversely are turned down for photo passes. Modern micro-management is just that misguided.

"Jump cut to 2015. Dave Davies performing a full, rip-roaring to emotionally resonant set with his band at The Roxy, Hollywood, California. He was the poster boy for 'comeback kid' after a self-admitted, quite debilitating stroke. Mr. Twister and I happily photographed this show thanks to this Kink's journalist girlfriend Rebecca Wilson who also aids in promotion. We kicked back some great shots, better than any in the rest of the tour. Yes, the self-same Mr. Twister of 1970 in the first paragraph: 46 years after meeting and 41 years after initial hookup (it took me 5 years to scrape the groupies off) we are still together, photographing or otherwise. He was and is just that amazing.

CODA: Post Kinks' breakup, all Kinks persist in fraternal sniping to this day, dispelling fans' hopes of a full-on Kinks reunion despite every other contemporary of theirs having done so. Fantasy Football-wise, I somewhat could envision a gala one-off Kinks show for charity in three parts: solo Dave Davies band set, solo Ray Davies band set, then Kinks Reunited set. Anything else would be asking too much of these great artists who already have given us some of the best music that ever has existed. And the Kinks were just that important..."

—HEATHER HARRIS, DECEMBER 8, 2016

SHEL TALMY

FAIRFAX HIGH SCHOOL GRADuate and former Los Angeles City College student, the trail-blazing producer Shel Talmy, had plenty to do with the sonic information *The Kinks In Mono* contains.

"I started as an engineer with [owner/engineer] Phil Yeend at Conway studio in Los Angeles. He trained me on three-track. Conway had a good echo chamber," Talmy reinforced in a 2015 interview.

At Conway, Shel worked with surf bands like the Marketts and music legends arranger and multi-instrumentalist Rene Hall and producer Bumps Blackwell. At Capitol studios in 1962, staff producer Nik Venet allowed Shel to watch a recording session he supervised with Sam Cooke and Lou Rawls.

"Lou and Sam Cooke were fuckin' brilliant. I would hear how Nik would talk to artists and the engineers. And I have done that forever. I returned the favor when I went to London in 1963. I wrote to Nik and said 'there's a band called the Beatles you really got to take a listen too. I think they are gonna be enormous.'

"Never heard another word. 30 years later I ran into Nik at a studio and he told me when he got my letter he ran into Alan Livingston's office, the head of Capitol Records, and badgered them into signing the Beatles [for North America.] Nik signed the Beach Boys to the label in 1962."

In London during 1963, Talmy first met the Kinks, formerly the Ravens, through their manager, Robert Wace.

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"I brought with me from Conway a way to using the equipment of making everything apparently louder than it actually was. I did that with bringing up a guitar through channel one, which was right at the beginning of distortion and the other one which was normal. So I used to bring up the distorted one underneath the good one and the entire level went up. And I always tried to do everything I could without distorting. So I was always near the red line of the meter. I brought that with me. I liked hearing records where I think it actually expands the vocal audio range of what you're hearing.

"In London, I spent a lot of time [with the Kinks] trying to perfect the sounds we were getting at Conway. We spent time isolating instruments, working on drum sounds and guitar sounds, in terms of days and hours. Microphone placements we did at Conway were utilized with the Kinks and Who.

"Ray Davies of the Kinks at that point in time was the most prolific songwriter I've ever known. He'd go home and bring you back a dozen songs the next day. What we used to do was sit down, in a studio, and he actually played piano, not guitar, and he'd play me the stuff. I heard four bars of 'Sunny Afternoon' and I said 'that's gonna make number one.' He'd play me songs. 'That's good.' 'That's not quite there yet. Let's put that aside.' He went along with that. We never did demos.

Ray Davies

Sitting down and playing the stuff live," he underscores.

"[Guitarist] Jon Mark was already influenced by Indian stuff. And I played a recording he did to Ray. And Ray came back the next day with 'See My Friends.' We had to tune down the regular guitar and double-tracked it for a kind of sitar sound. It broke a lot of ground," reflects Talmy.

"For years I've been saying that Dave Davies is probably the most underrated guitarist in rock 'n' roll. He's a damn good guitarist and a very good songwriter."

DAVE DAVIES INTERVIEW

HK: Feelings about the Kinks' mono records and stereo records. Is there a preference?

DD: I like them both for different reasons. The mono always sounds like it did when we recorded it and were there doing it. But the stereo versions are equally as exciting in a different way. I'm not gonna get on this mono-rules bandwagon. All these great records are moments in time that should be appreciated for what they are. I think people will realize a lot about the times by listening to the mono, it captures the atmosphere and feelings of a very exciting spontaneous and momentous period in history.

In some quarters, the Kinks' sound was really tailored for mono.

Yeah, absolutely but mono was

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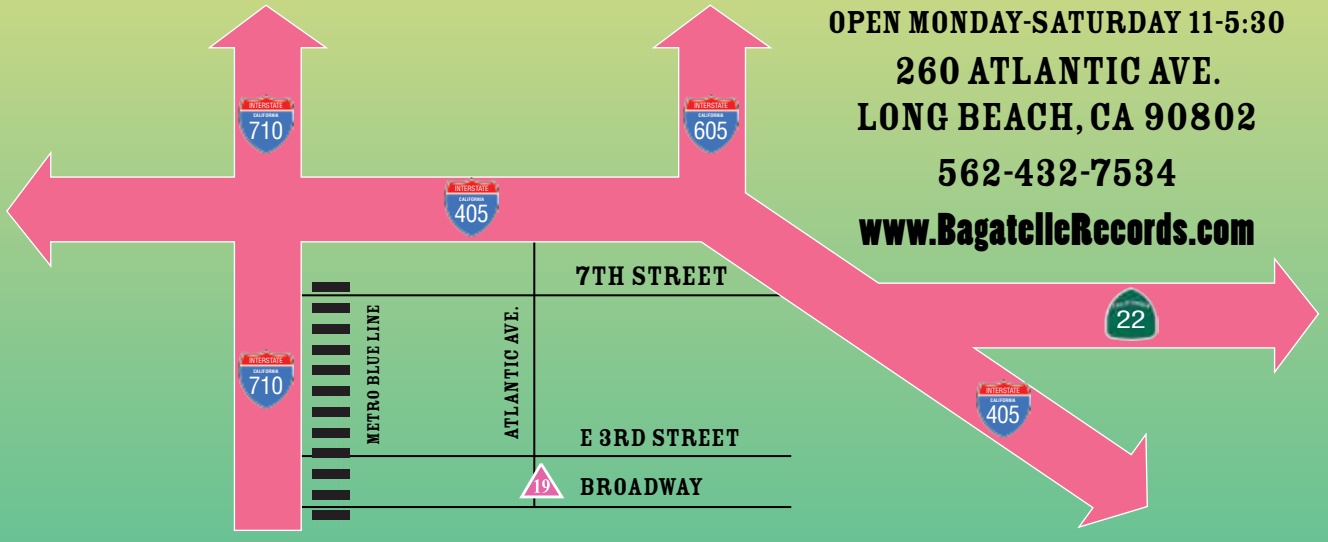

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all we had anyway. They do translate well to stereo too but I prefer the mono recordings and I hope everybody enjoys it.

Observations on vinyl. Like the new box set. A fan of vinyl?

At the time when stereo was introduced I thought it was just a quirky fad although later I grew to realize its importance. It enhances the music. I like both stereo and mono vinyl. I don't like CDs to be honest although I've made quite a few new albums on CD over the years but I was delighted that people started to reissue vinyl. I think it's a step in the right direction even down to the artwork. The covers were pieces of art that you could put on your living room wall and enjoy it as you would a piece of art. That's what's so special about the artwork on *Arthur* and all of them. You have to remember that although I'm immensely proud of the music the art is a very important factor. If you saw the original art for *Arthur* in an art gallery you'd say WOW! There's about four five six seven can't remember pieces of art that went into the album cover artwork for it.

A reflection about initially touring America in 1964-1965 period, and returning in 1969. Initial impressions of America and US AM radio of 1964-1965. In 1969 the Kinks were on the influential FM radio dial. U.S. radio must have really been a discovery for you.

Recently Richie Unterberger showed me some correspondence from the Rock and Roll Hall of Fame archives between radio people and Kinks management from the mid-60s that showed they were concerned about whether to play our material on the radio or not as they regarded us as unpredictable. FM radio was more open minded about what rock music they play which included more Kinks airplay and this followed through to the 70s when "Lola" was out and we got fabulous FM radio support in America. American radio was so different.

I went to America with the excitement and expectation of all the great music I grew up with and more and radio seemed pretty bland in the mid60s except for the Byrds and Lovin' Spoonful and Dylan I guess. But they weren't played heavily on the radio. I think FM was a shot in the arm for everybody. Radio Caroline in England and other pirate radio stations were a revelation and I grew up listening to Radio Luxembourg.

The Kinks perform on British pop music show, *Ready Steady Go*, October 30, 1964

I wanted to ask about the difference in writing a song as opposed to writing your autobiography. Song lyrics versus prose and memoir writing.

Writing my memoir was a totally different approach than song writing and I enjoyed it. I like writing poetry and songs and I do prefer it to structured writing. I like unstructured random prose. I'm utilizing that style in some new work I'm doing.

Three of your most poignant compositions are in the new box set. "Love Me Till the Sun Shines," "Death of a Clown" and "Susannah's Still Alive."

I love writing. Ray wrote some amazing songs but I was also a prolific writer as well. The only problem we had was too many ideas. I'm proud of those songs and they should be there because my contribution is valid. What should I say that the sky is up there and the ground is down there. It's obvious.

I love these songs and they are still an important part of the Kinks heritage. "Love Me Till the Sun Shines" was about the times, the need to be loved and having relationships with partners and a love that's based on freedom. "Death of a Clown" was about how I felt at the time. I suddenly realized that I felt like a clown in a circus, going to parties, going to one place then the next, pitching up tent, then pulling it down again, moving on. It's about disillusionment. "Susannah's Still Alive" was a song about reflections based on how I felt about my first girlfriend.

Can you shed some light on the songwriting process or recording of his tunes.

I write from the heart, sometimes I get good ideas, sometimes I get ideas I don't like but once you start trying to write you should always try to finish something even if it was shit or first recorded on a cassette player or a professional lap top program. The main thing is to get the ideas out there because if you don't they'll fester in your mind and drive you crazy or you forget them.

I wanted to ask about producer Shel Talmy.

I saw him recently in LA when I did a show at the Roxy. It was good to see him and he seemed great. His eyesight has always been poor and has gotten worse but thankfully his hearing is still impeccable. I thought he really helped us in the beginning and he was good to have around in the early sessions. I always appreciated how he supported me and has praised my amp sound, guitar playing and solo on "You Really Got Me." He's a good guy.

Over the decades, I'm sure you've signed your share of Something Else *and* The Village Green Preservation Society *LP's and CD's. What was happening in your band at the time that yielded such terrific work? I saw the Kinks in 1970 at the Santa Monica Civic Auditorium. Second row orchestra pit seats. You opened with "Last of the Steam-Powered Trains." It was like a living history lesson on stage by a bunch of visiting English music teachers.*

We all got on really well and me and Ray were very supportive of each other both creatively and emotionally and that was the mainstay of the band, our mutual support of each other. It filtered through the music, our family support as well.

Did you ever have a theory about the role of your guitar playing in the band as well as your backing and lead vocals?

CONTINUED ON PAGE 32

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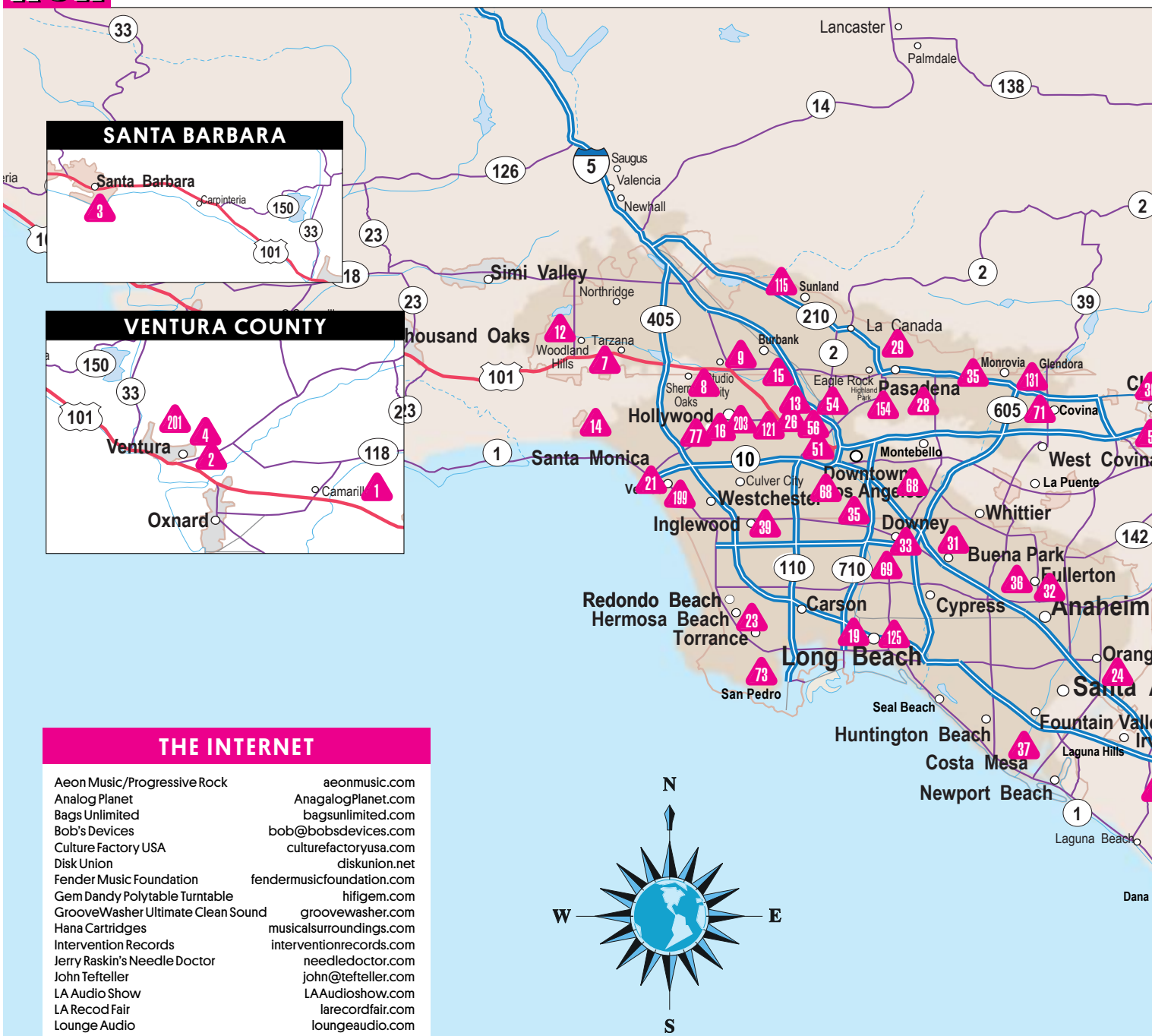

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53	Wax Trax	2909 S. Decatur	Las Vegas	89102
ILLINOIS				
6	Delmark Records	4121 N. Rockwell	Chicago	60618
204	CHIRP Record Fair	1340 W Washington Bl	Chicago	60607

DISCLAIMER: this map is for infotainment purposes only. The triangles slide around if you jiggle the paper around too much ,so just use the map as a rough guide. It in no way represents the size, shape, exact location, temperament or statistical density of said record store.

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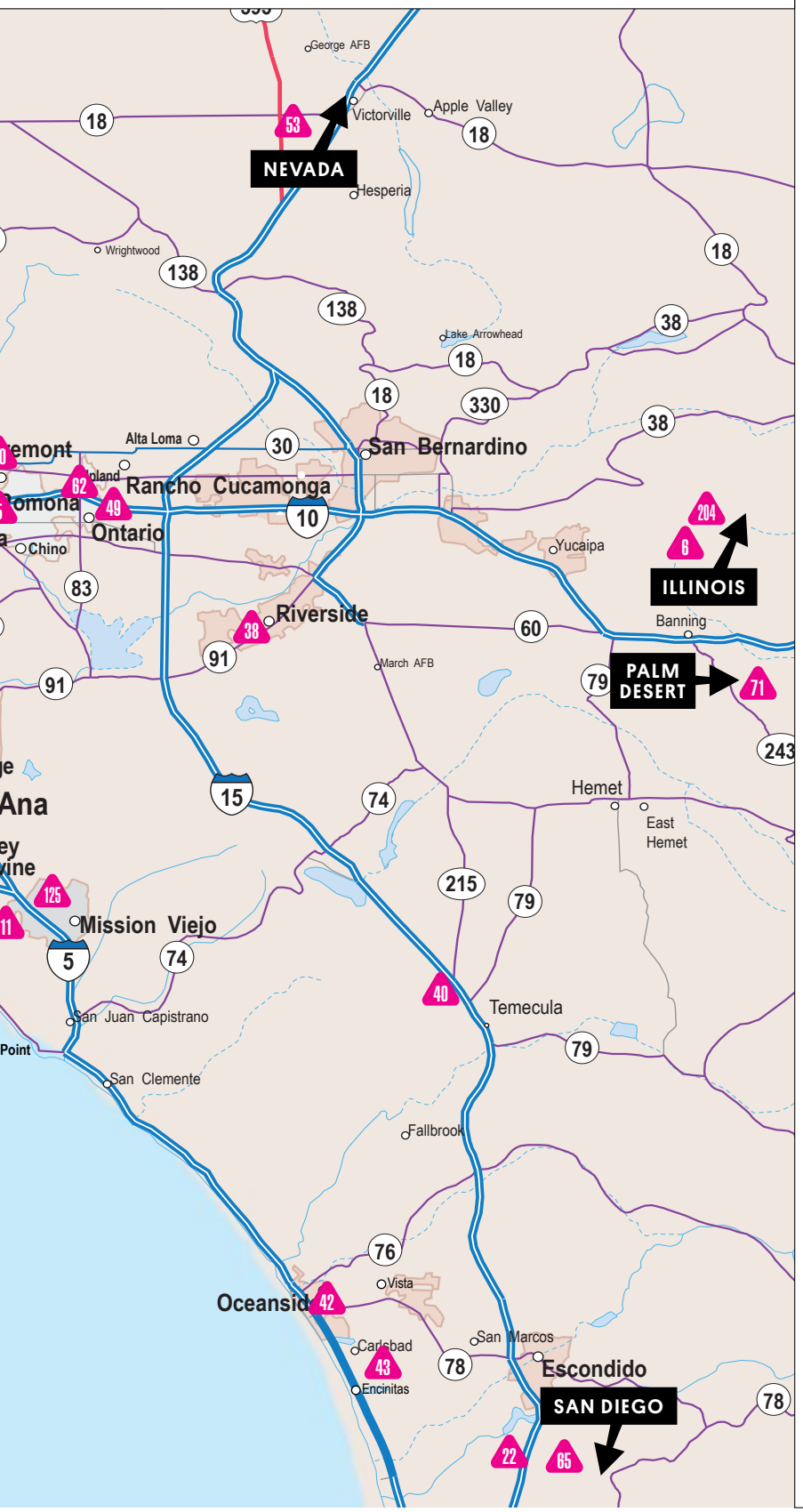

SANTA BARBARA/VENTURA COUNTY

1	Record Outlet	1489 E. Thousand Oaks Bl	Thousand Oaks	91360
2	American Pie Records	1412 Tower Square #2	Ventura	91502
3	Warbler Records	131 E. De La Guerra	Santa Barbara	93101
4	Grady's Record	2546 E. Main St	Ventura	93003
201	Jockamo Records	522 E. Santa Clara St	Ventura	93001

SAN FERNANDO VALLEY/BURBANK

7	CD Trader	18926 Ventura Bl	Tarzana	91356
8	FreakBeat Records	13616 Ventura Blvd	Sherman Oaks	91423
9	Atomic Records	3812 W. Magnolia	Burbank	91505
12	Shelley's Stereo	22102 Clarendon Street	Woodland Hills	91367
115	MediaWorks Records	7830 Foothill Blvd	Sunland	91040

LOS ANGELES / SANTA MONICA

14	Record Surplus	12436 Santa Monica Blvd W.	Los Angeles	90025
15	Rockaway Records	2395 B Glendale Blvd	Silverlake	90039
16	Amoeba Music	6400 Sunset Bl	Hollywood	90028
21	Angel City Records & Books	218 Pier Ave	Santa Monica	90405
51	LA Jazz	2200 Beverly Blvd	Los Angeles	90057
54	Jacknife Records & Tapes	3149 Glendale Blvd	Los Angeles	90039
56	Caveman Vintage Music	3231 N Main St	Los Angeles	90031
77	Headline Records	7706 Melrose Ave	Los Angeles	90046
121	Ahead Stereo	7428 Beverly Blvd	Los Angeles	90036
199	Timewarp Records	12204 Venice Blvd.	Venice	90066
39	Pacific Sound Service	408 E. Manchester Blvd	Inglewood	90301
13	Mono Records	1805 Glendale Blvd.	Los Angeles	90026
26	Cosmic Vinyl	2149 Sunset Blvd	Los Angeles	90026
154	Gimme Gimme Records	5810 N Figueroa St	Los Angeles	90042
35	George Meyer Audio	4844 W. Jefferson Blvd	Los Angeles	90016

LONG BEACH / SOUTH BAY

19	Bagatelle	260 Atlantic Ave	Long Beach	90802
23	PM Sounds	1115 Sartori Avenue	Torrance	90501
73	JDC's Record Shop	447 W 6th Street	San Pedro	90731

MID CITIES

68	Sounds of Music	4956 E Whittier Blvd	Los Angeles	90044
69	Sounds of Music	7922 Rosecrans Ave #S	Paramount	90723

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28	Pasadena City College (PCC)	1570 E. Colorado	Pasadena	91106
29	Audio Element	117 E Union St	Pasadena	91103
71	Kaos Records	1044 N Citrus	Covina	91722
131	Brooks Berdan	110 W Olive	Monrovia	91016

CLAREMONT / POMONA / ALTA LOMA

5	The Glass House Record Store	248 W 2nd Street	Pomona	91766
30	Rhino Records	235 Yale Ave	Claremont	91711
62	Penny Lane Records	1551 W. 13th St. #107	Upland	91786

ORANGE COUNTY

24	Analog Record Shop	12872 Newport Ave	Tustin	92780
31	Greater Orange County Record Show	8530 Stanton	Buena Park	90620
32	Burger Records	645a S. State College Blvd.	Fullerton	92831
33	Far West Record Supply	SEE OC Record Show	Buena Park	90620
36	Black Hole Records	108 North Harbor Blvd	Fullerton	92832
37	Factory Records	440 E 17th Street	Costa Mesa	92627
125	Black Vinyl Park	22821 Lake Forest Dr. Ste. 109	Lake Forest	92630

RIVERSIDE COUNTY / PALM SPRINGS / PALM DESERT

38	Mad Platter	1223 University Ave	Riverside	92501
40	Old Town Records	42012 Main Street	Temecula	92590
49	The Record Mission	129 Euclid Ave	Ontario	91762
71	Euphoria	72-574 Melanie Pl Ste. L	Palm Desert	92211

SAN DIEGO / COUNTY

42	Spin Records	370 Grand Ave	Carlsbad	92008
43	Lou's Records	434 N. Coast Highway 101	Encinitas	92024
22	M Theory Records	915 W. Washington Ave	San Diego	92103
65	Alma Music	5759 La Jolla Blvd.	La Jolla	92037

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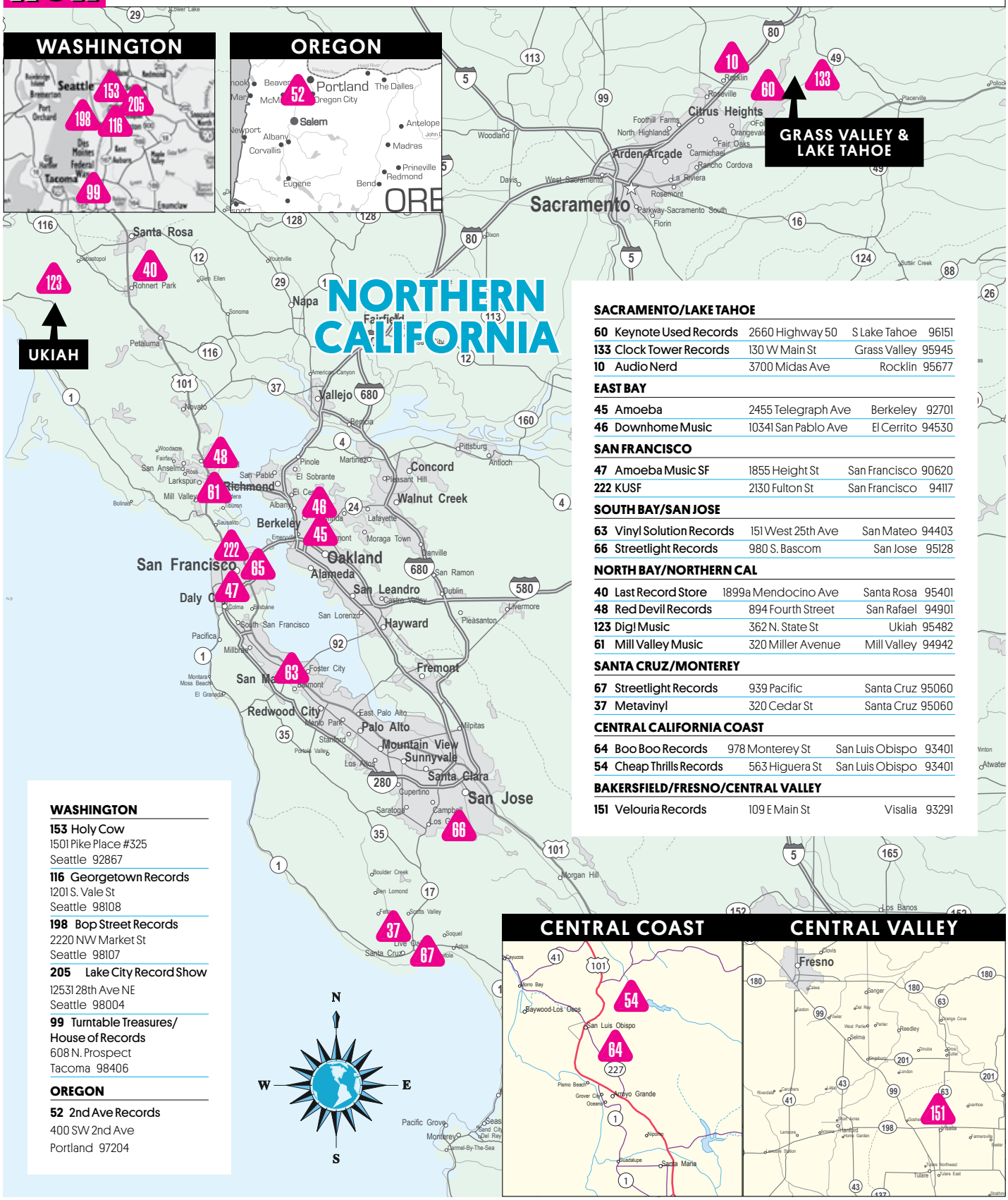
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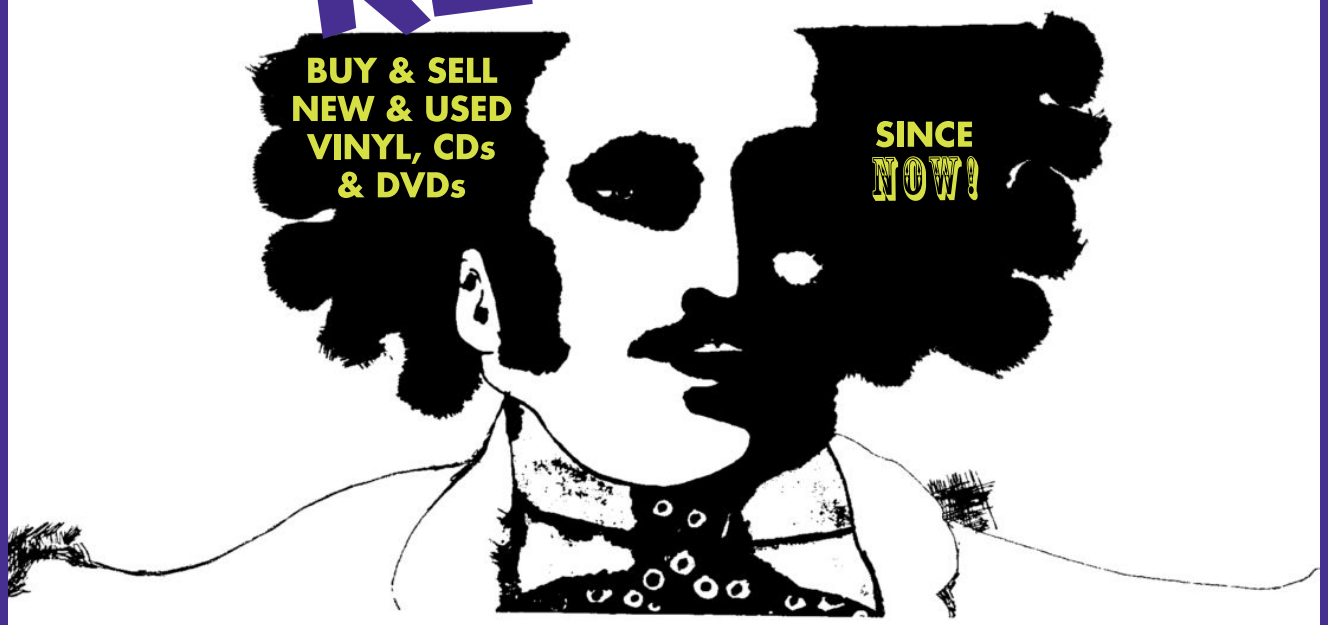

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CONTINUED FROM PAGE 26

We just did it. We all just did it. It wasn't a plan or contrived. It was organic. We got together and we seemed to know what to do at the right time. I always thought me and Ray's voices sounded great together because apart from having different voice registers, it helped us when we did harmonies and octaves. Ray would often do the main vocal in a lower octave and I did a higher octave depending on what song we were doing. I got a higher range than him. On guitar everything complemented each other in a very natural way. It wasn't contrived. Ray evolved a different style of playing to me.

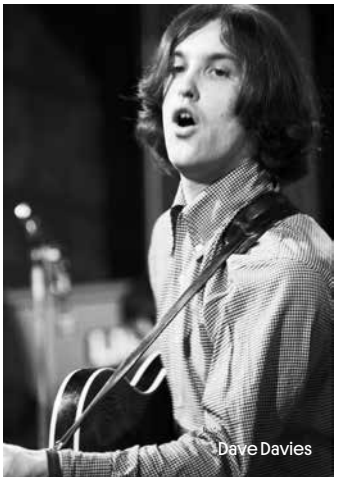
You are working with your sons Russ and Martin Davies.

I have two projects coming out this year that are independent of each other I would like to talk about. *Open Road* is an album that me and my son Russ Davies have been working on over the last year. We started in June 2015 and finished October 2016.

Russ is a prolific artist in his own right and has produced several great albums, and working together on this has been one of the most exciting music projects I've ever worked on, and I'm expecting great things for it. It's a rock album which is melodic, sensitive and uplifting. It is being released in March 2017 on Bob Frank's Red River entertainment label. I am touring the U.S.A. to support the album beginning in April, with hopefully more U.S.A. and U.K./Europe dates in the summer and later in the year.

Second is a film project called *Strangers* by my son Martin Davies.

Dave Davies has U.S. live dates that will be taking place this April.


Dave Davies

Harvey Kubernik has been a music journalist for over 44 years and is the author of 8 books. During April 2017, Sterling will publish Harvey Kubernik's 1967 Complete Rock Music History on the Summer of Love.

Dave Davies 2017 Tour Dates

Check davedavies.com for updates

April 6th, 2017
Milwaukee, Wisconsin
The Northern Lights Theater

April 8th, 2017
St. Charles, Illinois
Arcadia Theatre

April 11th, 2017
NYC, New York
City Winery

April 12th, 2017
NYC, New York
City Winery

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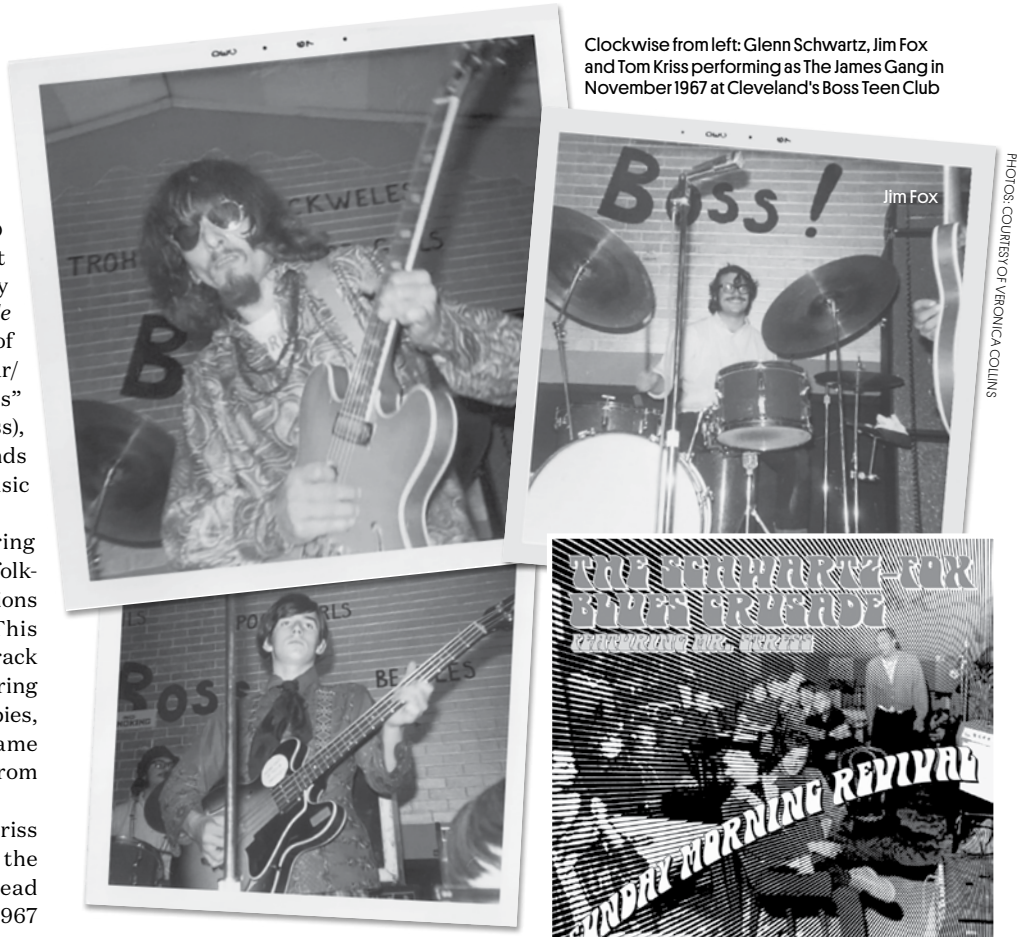
Cleveland Folklore

Once thought lost, a lone recording of Cleveland, Ohio's The Schwartz-Fox Blues Crusade, has now been found and released

"As I grew to love the blues, I wanted to try to see if we could come up with something worthy of recording, and the only way to do that was to actually try it."

— Jimmy Fox (James Gang/Schwartz Fox Blues Crusade)



Clockwise from left: Glenn Schwartz, Jim Fox and Tom Kriss performing as The James Gang in November 1967 at Cleveland's Boss Teen Club

PHOTOS: COURTESY OF VERONICA COLLINS

THOUGH ONCE BELIEVED TO HAVE been lost or to only exist in theory, the lone recording by *The Schwartz-Fox Blues Crusade featuring Mr. Stress* — consisting of Cleveland legends Glenn Schwartz (guitar/vocals), Jimmy Fox (drums), Bill "Mr. Stress" Miller (vocals/harmonica), Tom Kriss (bass), Rich Kriss (guitar/vocals), and Mike Sands (piano) — is finally being released for music fans to savor and enjoy.

Taped one Sunday morning in the Spring of 1967, this is a piece of true Cleveland folklore that grew out of the Sunday jam sessions at the eastside's The Coffeehouse. This recording could be considered a soundtrack for the University Circle district (a gathering place for motorcycle gangs, beatniks, hippies, counter-culture personalities) as it became the center of Cleveland's underground from roughly 1965 through 1968.

Glenn Schwartz, Jimmy Fox and Tom Kriss were three of the then five members of the James Gang who respectively played lead guitar, drums, and bass. By the spring of 1967 the James Gang were quickly becoming one of the most beloved bands in Cleveland and the surrounding areas. When Schwartz left the James Gang suddenly in late 1967 to eventually join Pacific Gas & Electric in California, his guitar pupil, Joe Walsh (The Eagles), took over for him and soon led the James Gang to international success.

Guitarist Rich Kriss was between being a member of Chuck Bates & The Barons (whose drummer, Steve Nemeth, would go on to local fame as progressive Cleveland radio DJ Doc Nemo) and The Joyful Wisdom, led by the late Dave Griggs who, next to Schwartz and Robert Jr. Lockwood, was considered one of the finest blues guitarists in Cleveland.

Blues harpist and vocalist Bill "Mr. Stress" Miller and pianist Mike Sands were members of an up-and-coming hard Chicago-style blues group called The Mr. Stress Blues Band. Formed in the late summer of 1966, the group would soon become a long running Cleveland institution through which such luminaries as Chrissie Hynde, Peter Laughner (Pere Ubu/Rocket From The Tombs), and Anton Fier (Feelies/Lounge Lizards/X__X) would pass through.

This fine piece of living, breathing Cleveland audio history is much more than just another blues jam session, and is the latest entry of Smog Veil's continuing Platters du Cuyahoga series.

For press materials, to set-up interviews or request additional information on the Schwartz Fox Blues Crusade: Sunday Morning Revival or Platters du Cuyahoga Series 2 and please contact Fly PR: T. 323-667-1344 E. flypr@flypr.net.

The Schwartz-Fox Blues Crusade featuring Mr. Stress

Glenn Schwartz [guitar/vocals] Jimmy Fox [drums]

Bill "Mr. Stress" Miller [vocals/harmonica]
Tom Kriss [bass]

Rich Kriss [guitar/vocals]

Mike Sands [piano]

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Bill Doggett

Celebrating the Centenninal of a 1950s Jazz Legend, the "Honkey Tonk" Organist Bill Dogget

BY BILL DOGGETT II

Bill Doggett

FEBRUARY 16, 2016 MARKED what would have been the 100th birthday of Philadelphia musical legend, Bill Doggett, one of the most important African American R&B and Rock 'n' Roll hit makers of the early Rock 'n' Roll era.

Born in North Philadelphia in 1916, Bill Doggett is remembered for his mega gold record "Honky Tonk" Parts 1 and 2 released in the Autumn of 1956.

"Honky Tonk" Parts 1 and 2 was the first R&B instrumental to take the country by storm, selling over four million copies, and was the first rhythm and blues instrumental to cross over into the mainstream Billboard charts ranking side by side with Elvis Presley's "Hound Dog" and "Love Me Tender" in the Fall of 1956.

Celebrating its 60th anniversary September – December 2016, 1956's "Honky Tonk" Parts 1 and 2, recorded by Syd Nathan's King Records, is one of the signature achievements among the many of hit records made by King Records, and is one of the enduring R&B shuffle blues standards of the rhythm and blues era of American music.

From 1948-1958, King Records was known as The Motown of 1950s R&B with the additional distinction of being America's first integrated record company during the height of the segregation era. Nathan not only integrated his record company with African American workers from the community in which his business was located, but also hired the first African American A&R executive, Henry Glover.

"Honky Tonk" peaked for three weeks on the Billboard Hot 100 and was the biggest R&B hit of 1956–1957, spending 13 non-consecutive weeks at the top of the charts. Billboard magazine statistics for Top Jukebox hits in September 1956 placed "Honky Tonk" as the #2 hit in American Juke Boxes and the #1 R&B hit played by R&B disc jockeys.

Doggett also recorded a number of other leading chart-making hits for King Records including "Ram Bush Shush," "Blip Blop," "Peacock Alley," "High Heels," "Hippy Dippy," "Rainbow Riot," "Smokie," "Soft," "Leaps and Bounds" and "Monster Party."

Bill Doggett's story is also a story about the glory days of 1940s Harlem and the Savoy Ballroom.

Before his 1956 mega hit, he emerged into renown at Harlem's Savoy Ballroom in 1939 as a jazz pianist, arranger and composer for The Lucky Millinder Orchestra.

Doggett performed a role identical to that which neighboring Pittsburgh jazz pianist, arranger and composer, Billy Strayhorn performed for The Duke Ellington Orchestra. In this regard, Doggett composed "Savoy" which was one of his earliest fully credited recordings for The Lucky Millinder Orchestra.

In the mid 1940s, Doggett, a Decca Records artist, enlarged his sphere and became the arranger and pianist for both The Ink Spots and Ella Fitzgerald. Doggett was Fitzgerald's music director during the mid-1940s, recording many sessions with her for Decca Records, including her 1951 hit, "Smooth Sailing," in which he is featured on the organ, and also her 1962 iconic "stereo demonstration record" for Norman Granz which features all Bill Doggett arrangements and a swinging All Star Band which he conducted.

From 1947-1951, Doggett starred as pianist with Louis Jordan's legendary band before creating his own combo and signing with King Records in 1952.

Inspired by his jazz organ mentor, Wild Bill Davis, from their early Louis Jordan association, Doggett was one of the most important and critical pioneers of R&B and jazz organ during the 1950s opening the doors for all jazz organists and jazz organ combos who followed.

We honor my uncle, jazz organ pioneer, Bill Doggett on the occasion of his Centennial.

Bill Doggett II is the nephew, namesake and youngest son of Bill's younger brother, Reverend John N. Doggett Jr. Contac: bdoggett55@gmail.com. Centennial Website: www.billdoggett-centennial.com

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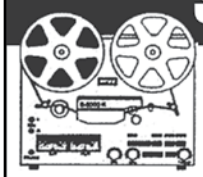

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Ode to Emerson & Lake

On the passing of two of the 1970s' most influential, progressive rockers in 2016: ELP's Keith Emerson and Greg Lake

BY DAVID C. KEPHART

SINCE IT IS TRUE THAT AN EXTRAORdinary number of well-known public figures passed away in 2016, you might be tempted to excuse *The Daily Mail* and several other publications for their omission of Keith Emerson and Greg Lake from their "list of celebrity passings."

Keith Emerson took his own life on March 11, and Greg Lake died of cancer on December 7. It must be a careless oversight, because there is no justification for omitting these iconic figures. Their contributions and impact on the world of music are undeniable.

Emerson, Lake and Palmer broke open the decade of the 70s with their debut at the Isle of Wight Festival in August of 1970. Their fusion of classical, jazz and world music along with Keith's prominent use of the Moog synthesizer and Hammond organ took the world by storm and changed the face of rock music forever. Having sold an estimated 48 million records worldwide, they certainly earned their place as one of the most iconic bands ever.

ELP PHOTO: JEAN LUC EMERSON PHOTO: GORI/PDEBESANEZ

Left: Keith Emerson, Greg Lake and Carl Palmer at Records on wheels, Toronto, 1978. Above: Keith Emerson, 1992.

Indeed, they were one of the first of the so-called "super groups," having been assembled from members of other somewhat consequential bands: Keith Emerson came from The Nice, Greg Lake from King Crimson and Carl Palmer had been a member of The Crazy World of Arthur Brown and Atomic Rooster before he joined the band.

While ELP wasn't the first British supergroup power trio, it was unique in several ways. Most British rock bands of the day based their music on American rock 'n' roll and rhythm & blues. Instead, ELP was heavily influenced by classical music. Indeed, many of their tracks were classical compositions, including the entire third album, which was their arrangement of Model Mussorgsky's "Pictures At An Exhibition." Then there was their instrumentation. They were one of the first major rock bands *not* to prominently feature an electric guitar in their line-up (although Greg Lake did play guitar on some tracks, he was primarily featured on electric bass guitar).

In place of lead guitar, was the enormously talented Keith Emerson playing a variety of keyboards: piano, pipe organ, clavinet, Hammond organ and, most notably, the Moog synthesizer. Emerson was a pioneer of synthesizer technology, and he took the art arguably further than anyone before. His keyboard wizardry was equaled by his powerful showmanship on stage, where he delighted audiences with his outrageous antics, including hoisting his organ and rocking it violently, shooting fireballs from his hand-held keyboard and spinning head over heels in mid-air while playing a concert grand piano.

Their first album, *Emerson, Lake & Palmer* released in November, 1970, contained the ever-popular "Lucky Man," a song Greg Lake had written at age 12 when he got his first guitar. "Lucky Man" proved to be radio friendly and garnered enough airplay to quickly propel the band to super-star status. The track showcases Lake's deep resonant vocal style, and the iconic solo improvised by Keith Emerson at the end of the track was many people's introduction to the Moog synthesizer. Although most of the tracks were instrumental in nature or too long for regular airplay ("Take A Pebble" clocks in

CONTINUED ON PAGE 42

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at a whopping 12:32), the popularity of "Lucky Man" convinced FM stations to play more of those album tracks. This set the stage for a period of radio programming that allowed for such epic music to reach the airwaves.

It was the heyday of what is now known as Progressive Rock, or Prog Rock as it is often (dismissively) referred to. ELP, along with YES, King Crimson, Genesis, Jethro Tull and others in the art rock genre (as it was sometimes called back then) were allowed onto the radio with ever longer, more intricate, classically oriented tracks. ELP was (forgive the pun) instrumental in bringing all this about.

1971 brought ELP's next two albums *Tarkus* and *Pictures at An Exhibition, Trilogy* followed in 1972 and *Brain Salad Surgery* was released in 1973.

I was fortunate to be a teenager at the time of their appearance, and to have a new LP released every year I was in high school. I can't remember any of my friends not having two or three ELP records towards the front of their record collections. I attended numerous parties at the home of an avid hi-fi enthusiast and ELP fan who reveled in blasting us all with the bombastic and aggressive sounds of the trio which exemplified the awesome capacity of the very high-end system he had assembled.

Greg Lake, Maple Leaf Gardens, Toronto, Feb. 3, 1978

JEAN LUC

ELP continued through the '70s with several other releases (including *Works* volumes 1 and 2, and live album *Welcome Back My Friends*), but it was those first five albums that really made an impact.

In 1989 I had the opportunity to speak with Greg Lake at a radio function in London where I was serving as a broadcast production engineer. He had been interviewed by several radio station hosts, and was by himself at the bar in Bill Wyman's Sticky Fingers Cafe where the event took place. After reminiscing with him about the ELP concerts I had attended (notably the Brain Salad Surgery tour where I saw them at Long Beach Arena and then shortly thereafter at "California Jam") I put to him the big question. I said to him that ELP was on an upward trajectory through *Brain Salad Surgery* and they were set to blast off into the cosmos but then — I did not have to finish my thought. Greg knew immediately where I was going. He explained to me that the band had been growing apart over those last two albums, that by B*rain Salad Surgery* the compositions were done separately, with "Still ... You

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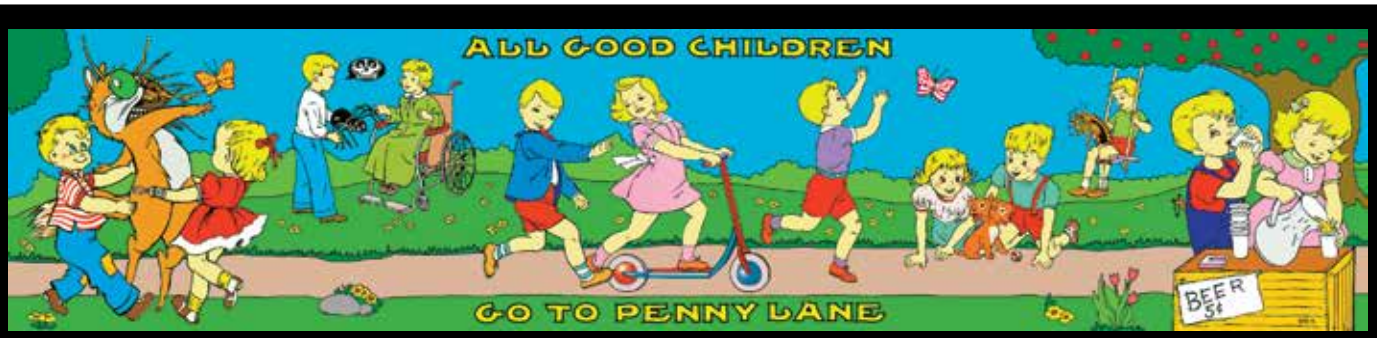

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Greg Lake, 1992

GORUPDEBESANEZ

CONTINUED FROM PAGE 42

Turn Me On" being mostly Lake and "Karn Evil 9" being mostly Emerson. He said that he and Carl Palmer were more interested in the rock side of their work, and Emerson was focused more on the classical aspect of the music. He went on to explain that Keith Emerson had the vision that 150 years from now, people would still be listening to Bach, Beethoven, Haydn — and Emerson.

Only time will tell if his vision comes to pass. But there is no doubt the impact and appreciation of his body of work will last long after his passing.

Dave Kephart is an independent broadcast engineer/producer in Thousand Oaks, CA. Dave engineered "The Lost Lennon Tapes" when he was with Westwood One Radio.

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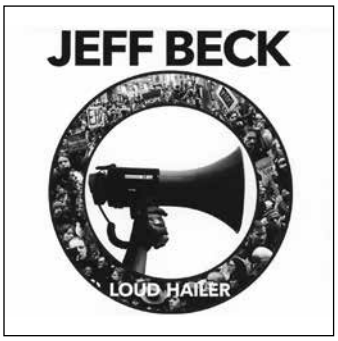
Best CDs of 2016

In case you missed them, here's a look at some of last year's best CDs and boxed sets



Loud Hailer
Jeff Beck
(ATCO/RHINO)

GUITARIST JEFF BECK HAS BEEN an influential force since the 1960's. His stint with The Yardbirds gave way to a brilliant, sometimes mercurial solo career. His guitar playing and technique has never been in question. The track record is imposing — "Stroll On," featured in the nightclub scene in the film Blow-Up. "I Ain't Superstitious" with Rod Stewart on vocals, featured on the album Truth and used to chilling effect in the film Casino. Mind-blowing instrumental albums like *Wired* and *Blow By Blow*. After periods of silence, he came roaring back, touring with Stevie Ray Vaughan and Buddy Guy.

On this CD, Beck teamed up to write songs with vocalist Rosie Bones and guitarist Carmen Vandenberg. Bones makes for a tough, passionate vocalist, ably backed up by Vandenberg and the solid rhythm section of bassist Giovanni Pallotti and drummer Davide Sollazzi. The songs are hard-hitting, the lyrics full of timely social comment. As for the lead guitarist, it's like he never left.

Who Can I Be Now? (1974-1976)
David Bowie
(JONES/TINTORETTO)

THIS EXHAUSTIVE 9-CD SET from the late rock and roll chameleon includes CD of the albums *Diamond Dogs*, *Young Americans*, *Station to Station*, *David Live*, remix of the last two CDs, and *Re:call2*, with remixes of his singles. The unreleased CD *Gouster*, which features some of the funky music that turned up on *Young Americans* and *Live Nassau Coliseum '76* are also included. It's a fascinating overview of one of rock's most gifted and prolific artists.

Freedom Jazz Dance: The Bootleg Series, Volume 5
Miles Davis
(COLUMBIA/LEGACY)

THIS 3-CD SET, RELEASED DURING the 50th anniversary year of Miles Smiles unfurls sessions recorded between 1965 and 1968. Jazz trumpeter and composer Miles Davis recorded sparkling music that would eventually appear on the albums *Miles Smiles*, *Nefertiti* and *Water Babies* with his second great quartet-bassist Ron Carter, pianist Herbie Hancock, Wayne Shorter on tenor saxophone, and drummer Tony Williams. By the time these tunes were waxed, Shorter and Hancock had already record their own solo albums and this band had been together for several years. The evidence is in the discs. Many Shorter compositions are featured here including "Delores," "Footprints" and "Nefertiti." There are session reels where the listener gets to hear the songs gel as well as the master takes, the keeper for each tune. Close to 20 previously unreleased tracks are included. At the top of their game, the band's sizzling interplay, telepathic rapport and ensemble dynamics make for exciting listening. The effect is energizing and relaxing at the same time.

Live-American Outlaws
The Highwaymen
(COLUMBIA/LEGACY)

"FRIENDS FOREVER." WAYLON Jennings said this to his pals Johnny Cash, Kris Kristofferson and Willie Nelson after a recording session for their third album as The Highwaymen. The friendship and bon homie comes through on this boxed set. Two CDs and the DVD were recorded at Long Island, NY's Nassau Coliseum, CD 3 at two Farm Aid concerts.

Cash was in a lot of pain during the Nassau Coliseum shows, but you'd never know from hearing him. Songs from the country supergroup weave together seamlessly with favorites like Willie Nelson's warm vocals on "Nightlife" and his covers of "Blue Eyes Crying In The Rain" and "City of New Orleans." Johnny Cash's unmistakable bass rolls through "Folsom Prison Blues" and he duets with Willie on "I Still Miss Someone." Kris Kristofferson turns in a spirited vocal on his songs "Me And Bobby McGee" and duets with Willie on "Loving Her (Than Anything I'll Ever Do Again)." Waylon duets with Johnny on "There Ain't No Good Chain Gang." They all chime in on "Big River" and "(Ghost) Riders In The Sky." Willie's longtime ace harmonica player Mickey Raphael frequently chimes in. There won't be a group like this again.

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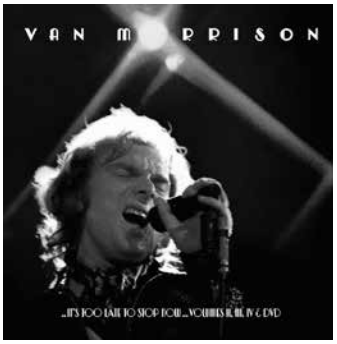
Day Breaks
Norah Jones
(BLUE NOTE)

AS THE WEATHER TURNS COLDER in many regions, one response would be to burn wood in a fireplace or to turn up the thermostat. You could also put on this CD, Norah Jones sixth. *Day Breaks* can warm up the chilliest atmosphere. It's a collection of beautiful jazz influenced melancholy-or melancholy jazz. Between Jones' silky vocals and sinewy piano skills, it's always beautiful. Highlights include covers of Duke Ellington's "Fleurette Africaine (African Flower)," Horace Silver's "Peace" and Neil Young's "Don't Be Denied." Saxophonist Wayne Shorter and drummer Brian Blade add their own special luster.



It's Too Late To Stop Now... Volumes II, III, IV and DVD-
Van Morrison
(EXILE PRODUCTIONS/LEGACY)

THIS BOXED SET CONSISTS OF material recorded during live sets at L.A.'s Troubadour, the Santa Monica Civic Auditorium and London's Rainbow. Comprised of all unreleased tracks (the original live album of the same name is not included). A DVD of the London set is included. Lucky you.

In fine, passionate voice, and backed by the smokin' Caldonia Soul Orchestra, Van The Man makes every song sound like an encore.

"Moondance," "Brown Eyed Girl" and "Gloria" share space with Hank Williams' "Hey Good Lookin'," and Sam Cooke's "Bring It On Home To Me" and Willie Dixon's "I Just Want To Make Love To You."

Dig In Deep-
Bonnie Raitt
(REDWING)

A SOLID ARRAY OF SONGS, STELLar arrangements, soulful vocals and an unmistakable saucy slide guitar-what's not to love about a Bonnie Raitt CD? The veteran singer-songwriter-guitarist self-produced this one for her own indie label.

Thrown into this choice mix of songs are sassy covers of INXS' "I Need You Tonight" and Los

Lobos' "Shakin' Shakin' Shakes." Originals range from the heartfelt "The Ones We Couldn't Be" to the social comment of "The Comin' Round Is Going Through."

Raitt's core band of Ricky Fataar, Hutch Hutchinson, George Marinelli and Mike Finnigan shine on every track.

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The record was "Dixieland Jass Band One Step" backed by "Livery Stable Blues" as performed by The Original Dixieland Jass Band (the word would become "jazz" by the end of the year). It was the very first record to be made and marketed as "jazz," and it sold a reported two hundred and fifty thousand copies — an astonishing number for the time.

There had been other records that flirted with what was becoming jazz — notably those of African-American band leader/composer James Reese Europe, who's records from 1913 and 1914 had been working their way towards the jazz form, but were still more of a cross between a large concert band and ragtime orchestra.

Until 1917, jazz itself was not particularly well known outside of New Orleans, where it had begun at the turn of the century. The first jazz musician of note, Buddy Bolden, appears to have never recorded, and the first performances of jazz were more likely to be in vaudeville theaters than anywhere else.

Cornetist Freddie Keppard was among the first musicians to take the New Orleans ensemble style outside of the city. Keppard's Original Creole Orchestra traveled the Orpheum Theatre circuit in the early teens as far west as Los Angeles and as far east as New York, where, in December 1915, Victor Records offered the band the opportunity to make the first jazz record (though nobody thought of calling it that at the time).

Keppard turned them down — it was reported that he was fearful that other cornetists would use the record to copy his style and musical ideas. Another popular rumor in the jazz world for a time was that Keppard had refused

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CONTINUED FROM PAGE 50

to record because he was afraid of being cheated by the record company and had demanded the same fee as that of Enrico Caruso, Victor's highest paid artist of the era. Whatever the reason, Freddie Keppard would not record until 1923.

The Original Dixieland Jazz Band (ODJB), which featured leader/trumpeter Nick LaRocca, clarinetist Larry Shields, trombonist Eddie Edwards, pianist Henry Ragas and drummer Tony Sbarbaro, had originated in New Orleans and had migrated first to Chicago and later to New York. The group quickly caught the ear of Columbia Records, for whom they recorded four sides on January 30, 1917. Columbia must not have liked what they heard, as the resulting records were not released. After the ODJB's Victor session on February 26, the Victor company wasn't nearly so doubtful of what they had.

In a time before radio or TV, records were sold by newspaper and magazine ads as well as promotions in department stores, furniture stores (where phonographs and records were often sold) as well as early record stores. The ODJB's first release was heavily promoted in Victor's Spring 1917 national advertising in all sales platforms.

Relatively few people outside of New Orleans had ever heard this new music, and the record caught the public's ear in ways that no previous music had. Jazz was fast, modern and a complete break from the military marches and European classical tradition that most of America listened to at the time. The single kicked off a craze for jazz music that would literally alter America's musical and cultural landscape — ushering in what would become known as "the jazz age."

Seemingly overnight, other bands began copying the format. Among the imitators were The Original Memphis Five, The Louisiana Five, The New Orleans Rhythm Kings, The New Orleans Kings of Rhythm, and The Original New Orleans Jazz Band, which featured a young New York pianist who would later make his mark in sound movies: Jimmy Durante. All of these bands and many others would have varying degrees of success in the immediate years that followed the ODJB's first recordings.

The ODJB would follow up their initial success with more sessions for Victor. Meanwhile, Columbia, having realized their initial mistake, promptly recorded the band again on May 31st and rushed the resulting single ("Dark Town Strutter's Ball" b/w "Indiana") into release. But change was in the wind. In 1918 trombonist Eddie Edwards was drafted into World War I. Pianist

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Henry Ragas died in the Spanish flu pandemic in February of the following year. Nick LaRocca himself would leave the group in the early 1920s after suffering a nervous breakdown. Completely retiring from music, LaRocca went into construction and contracting.

After replacing these band member as well as other personnel changes, the group itself would totally disband by the later 1920s. By then, jazz had evolved from an ensemble form to one emphasizing solos. Some of the creators of this new approach, such as Louis Armstrong and Bix Beiderbecke, acknowledged the ODJB's pioneering influence. But these new soloists would eclipse the Original Dixieland Jazz Band's popularity and in the process become jazz music's first real stars, relegating the ODJB and this very first jazz recording to a footnote in the creation of a new musical art form.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com]

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RCN THE RECORD SHOW CALENDAR

Calendar listings are free and printed on a space available basis. Unsolicited materials cannot be returned. Please contact conventions to verify the information! Send your calendar listings to ***Record Collector News***: jim@recordcollectornews.com

SUNDAY FEBRUARY 5

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

L.A. CA. Rock N Roll Flea Market 448 S. Main St. 11am-4pm free

SUNDAY FEBRUARY 12

Claremont, CA. KSPC CD and Record Show. Smith Campus Center Edmonds Ballroom. 170 E 6th St. $2. 10am-4pm. 909-621-8157

SATURDAY FEBRUARY 18

New York City, NY. The New York City Record and CD Show 440 W. 57th Street. $6. 10am-4pm. 973-209-6067

Los Angeles, CA. The LA Record Fair 5610 Soto Street, Huntington Park. FREE 12pm-7pm. 213-926-8220

Countryside, IL. SW Chicago Record Show. 6201 Joliet Road, $3 10am-4pm. 847-409-9656

SUNDAY FEBRUARY 19

Newark, CA. Newark Record Swap Meet. Newark Pavilion 6430 Thornton. $3.50 7am-1pm. 408-263-5127

SUNDAY FEBRUARY 26

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

Eugene, OR. The 2017 Eugene Record Show. 66 E 6th St $3. 10am-5pm. 503-475-7377

SATURDAY MARCH 4

Port Townsend WA. Port Townsend Record Show 209 Monroe St. Free. 11am-5pm. 360-774-2171

SUNDAY MARCH 5

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

St. Louis, MO. St. Louis Record Collectors Show 4960 Lansdowne $3. 10am-3:30pm. 314-550-1814

Garden City, NY. Vinyl Revolution Record Show. Cluett Hall. $4 11am-4pm. 704-996-9945

SUNDAY MARCH 12

Santa Ana, CA. Beat Swap Meet 307 N Spurgeon St. 12pm-6pm. Free

SATURDAY MARCH 18

Longview, WA. Longview Record Show. 1338 Commerce St. $3 3pm-7pm 360-751-3333

SUNDAY MARCH 19

Hillside, IL. Chicagoland Record Collectors Show. 4400 Frontage Rd. $3. 9am-4pm 630-898-1533

SUNDAY MARCH 26

Seattle, WA. Northwest Record & CD Convention. At the Seattle Center Pavilion Room. $3 10am – 4pm. 206-850-2162

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

SATURDAY APRIL 1

Washington DC, The Really Huge Record Sale, 1600 Pennsylvania Ave. $$$$$ all day long. 202-456-1111 for info.

Allentown, PA. 45 & 78 rpm only show. 1901 S. 12th St, $3 10am-4pm. 610-530-7606

SUNDAY APRIL 2

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

SATURDAY APRIL 8

Chicago, IL. 15th Annual CHIRP Record Fair. Chicago Journeyman Plumbers Union 1340 W. Washington Blvd. 10am-6pm. $7. info : Chriprecordfair.org.

SUNDAY APRIL 30

Lake City, WA. Lake City Record Show 12531 28th Ave N.E. FREE 10am-4pm. 206-850-1588

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